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DESIGN

LISRARY





IS PLEASURE THE OBJECTIVE OF ART EDUCATION?

It seems timely to register complete disagreement with a rather commonly accepted attitude toward the function of art as pleasure. This as a function may be so utterly superficial that it puts art in the realm of play, indulgence, or mere triviality. All of these are rather generally accepted concepts of pleasure or may be elements of pleasure. In a time like the present, if the function of art is as trivial as is so much "pleasure", perhaps it may have to be foregone as a primary essential of life or education. This may merely be a quarrel with the use of the word "pleasure" and its usual connotation. It has been long ago acknowledged that creative activity can and does fill a natural craving for satisfaction of our innermost being. All that follows this and is implied by it is so much more important than the most commonly accepted activities for pleasure that art becomes rather a necessity and an essential of civilization. It reflects rather than "conditions" the whole pattern of life and human relations.

"Pleasure" is a word with very trivial connotations to many serious thinkers. It might be wise to leave it out as the chief function of art, and use it merely as a secondary or tertiary consideration. What seems to me vastly more important is that it gives man a very much needed opportunity for self realization, self release, or expression of his whole individuality, both through his creation of art units and through his appreciation. This great human craving to create wholes or units as a means of moving out of the little personal self into an integrity even greater than that narrowly conceived self is an absolute necessity to the healthy whole man and to the thriving of the potentiality of the artist in every man. Whether it pleases us or pains us to create, some of us have to do it. Whether we are moved pleasantly or unpleasantly is not necessarily any test of the functioning of the work of art. It may disturb and even depress us and be a greater work than one that pleases. It may stir our beings and leave us awakened, not pleasantly or unpleasantly, but more aware and sensitive and be a work of art.

The theory that art must please gave rise to the horrible triviality and "lovely" art works of the Victorian age, where beautiful nude ladies rested in mid-winter on snow covered apple tree branches. If we can briefly state it, the function itself is two-fold, it seems to me. First, in the utilitarian forms, the evaluation of function lies in suitability to use, through fine use of design, colors, materials, etc. In all other art forms the function rests in the thing's capacity to stir the imagination in some way, to produce appreciation, or arouse sensitivity to itself, etc. Is it not time, perhaps, to re-evaluate that old standard of "pleasing line, design and color" and perhaps think more in terms of functional or satisfying line, design and color?

H. ROSABELL MAC DONALD.

IN THE WORLD OF CONTEMPORARY DESIGN

LARGEST PHOTO MURAL

● The largest photo mural ever made, in effect, a photograph, nearly 600 feet long and twenty feet high, is now installed in the Ford building at A Century of Progress. It almost encircles the great central rotunda of the building.

The mural was conceived by Walter Dorwin Teague, leading industrial designer who is directing interior work on the Ford building in cooperation with Albert Kahn, architect. It is being executed by Kaufmann & Fabry, official photographers of A Century of Progress. The original photographs are being taken by George Ebling, Mr. Ford's personal photographer.

In size, execution and detail, the huge mural far eclipses anything of its kind yet achieved. It is a study in magnitude. It is in keeping with its subject and reflects the central theme of the fair progress. At the Louisiana Purchase Exposition in St. Louis, in 1904, the largest single photograph taken up to that time was shown. It was only ten feet long and two feet high.

This huge mural requires nearly four-fifths of a mile of photographic paper forty inches wide. It consists of ninety-seven panels and will take forty men nearly a month to complete it.

More than fourteen tons of steel are being welded in a Chicago factory to form the framework backing for the panels. Upon this steel work 12,000 square feet of Masonite will be attached. This will require 11,000 screws and nearly twenty-five gallons of a special cement.

Upon the flat foundation so formed, 12,000 square feet of special canvas will be applied and the photograph itself mounted on the canvas. Approximately 200

gallons of paste will be used in the mounting. Each panel complete, including the framework, foundation and the photograph, will weigh over 400 pounds.

The entire mural will be made from a comparatively few photographs which will be selected from the hundreds of eight by ten-inch original views now being made. A special apparatus has been constructed in the Kaufman & Fabry plant to handle the enlarging and printing of the mural. In the special enlarging machine built just to handle the mural sections, there are 7,000 watts of brilliant light.

When the panels are completed, they will be assembled unit by unit, to form seventeen settings or scenes in the photographic story, all tied together to create a coherent effect. Over half a mile of chrome alloy aluminum moulding, one inch wide, will be used as a border for the mural. The designers have seen fit to allow the great picture to tell its own story without the aid of an elaborate outer frame. Special illumination is being developed by electrical engineers adequately to show the gigantic mural to the millions of visitors who will throng the Ford building.

Decision to call upon photography in this way to add a further impressive touch to the magnificent interior, followed previous installations of the kind, notably, the recent one in Rockefeller center although on a much smaller scale. The development of processes which eliminate the effect of "grain" in the finished product and the comparative simplicity with which an elaborate story such as that of the Ford Motor company can be told accurately and convincingly by the camera, were other factors favoring the mural, it was announced.

PROMOTE AN AMERICAN STYLE

● Announcement was made today by the National Alliance of Art and Industry that the sum of \$8,000 has been appropriated by the Carnegie Corporation to further its educational program. This program consists of conferences, lectures, publications and includes an effort to promote a distinctive *American style*. The National Alliance of Art and Industry was organized in 1932 to foster, encourage and protect design talent, and works with the manufacturers, the artist and the public, to coordinate the taste of the country, developing national preferences and creating a lasting national style.

While certain institutions like the Carnegie Corporation have contributed to the support of the aims and ideals of the National Alliance, assisting particular projects, the main burden of its support must come from the industrial organizations and the designers themselves.

INDUSTRIAL ARTS SHOW

● The Industrial Arts Exposition, which is being held under the auspices of the National Alliance of Art and Industry on the 62nd floor of Rockefeller Plaza until the 16th of May, emphasizes visually the definite trend toward a national style. Its purposes are to demonstrate that beauty and sales values are complementary in our civilization and to create in commerce and industry the realization of the importance of design. A characteristic and flourishing style is of great economic importance to any nation, and adds to its prestige as well. Society in general and industry in particular has never been so ready to support a constructive industrial art program as it is today, and the National Alliance of Art and Industry is making a concentrated effort to capitalize on this attitude.

Continued on page 24

WHISTLER'S MOTHER RETURNS TO EUROPE

In its nation-wide tour that is just coming to an end, Whistler's famous portrait of his mother has been variously reported as valued at sums ranging from five hundred thousand to three million dollars. To clear up this misapprehension, the Museum of Modern Art, custodian of the painting in this country, stated that the Louvre set the insurance valuation of the picture at a million dollars when negotiations for its loan were begun in the spring of 1932. Later the Louvre cut this sum in half when it was pointed out that the high insurance premiums for the original sum would prevent this country from exhibiting the best known painting of its most famous native artist. Extreme precautions have been taken to safeguard the "Mother" wherever it has been exhibited, and, after a final four-day showing at the Museum of Modern Art, it returned unharmed to France on May 19.

Whatever its valuation, Whistler's "Portrait of the Artist's Mother" is the most popular picture ever painted by an American. To the millions who have seen it in this country it is known simply as "Whistler's Mother." The name the artist first gave it, however, was "An Arrangement in Grey and Black." He later exhibited it under the title "Arrangement in Black and Grey", and once listed its title as "Portrait of My Mother."

Multiplicity of names seems to have been a feature of Whistler's life. He was born July 10, 1834, in Lowell, Mass., and was christened "James Abbott." There was no "McNeill" included in his name until seventeen years later, when he entered West Point. Scenting danger ahead, quick-witted James immediately added his mother's maiden name to his own. He knew his propensity for talking. It was as impossible for him to restrain his tongue as his pencil. So he rechristened himself to prevent the other cadets from nicknaming him with his own initials—J. A. W.

To his mother Whistler was always "Jemmie" or "Jamie." The earliest Whistler drawing that has been preserved was made by the artist at the age of four as he sprawled under the dressing table in his mother's room where she lay ill in bed. It is a very fine portrait of a duck, the drawing firm and strong and remarkably accurate for a child of four.

To his mother's diary we are indebted for many charming and amusing incidents in the life of a great artist growing up. From his earliest years young James had such an intense interest in art that his mother was obliged to restrain him from too much application to it, on account of his delicate health. Even when ill the boy's constant request was for his pencil. Once when taking a hot footbath to ward off a cold, he called for paper and colors and made a study of his feet as they steamed in the bath.

So many stories have been told of Whistler's wit and sarcasm and of his ability to make enemies that there are people even today who wonder how he could have painted such a "sentimental" picture as the portrait of his mother. Whistler was not one to wear his heart on his sleeve. Like many sarcastic individuals, he was extremely sensitive and hid his deeper emotions. When he exhibited his mother's portrait as "An Arrangement in Grey and Black," he said to a friend: "To me it is interesting as a picture of my mother, but what can or ought the public to care about the identity of the portrait?"

The painting was hung in his bedroom or in his studio. One day as a friend stood beside him before the painting in the studio, the mask Whistler wore for the world slipped. The friend remarked on the beauty of the portrait. For a moment Whistler was silent, regarding his mother's likeness. Then he murmured, "Yes . . . yes. One does like to make one's Mummy just as nice as possible."

His mother kept house for him in London during many stormy years of Whistler's life, but she died before substantial success and honor came to him. It is interesting to know that the tide fortune began to turn in his favor with the sale of his mother's portrait to the French government in 1891. M. Bourgeois, Minister of Fine Arts at that time, expressed some doubt that the artist would sell so fine a masterpiece at the small price the French nation could offer him. But Whistler wrote M. Bourgeois at once that more than all his paintings he would prefer for the "Mother" that "solemn consecration." The French national paid four thousand francs for the picture and it was hung in the Luxembourg, where Whistler had studied other masterpieces in his art student days in Paris. After his death the painting went to the Louvre.

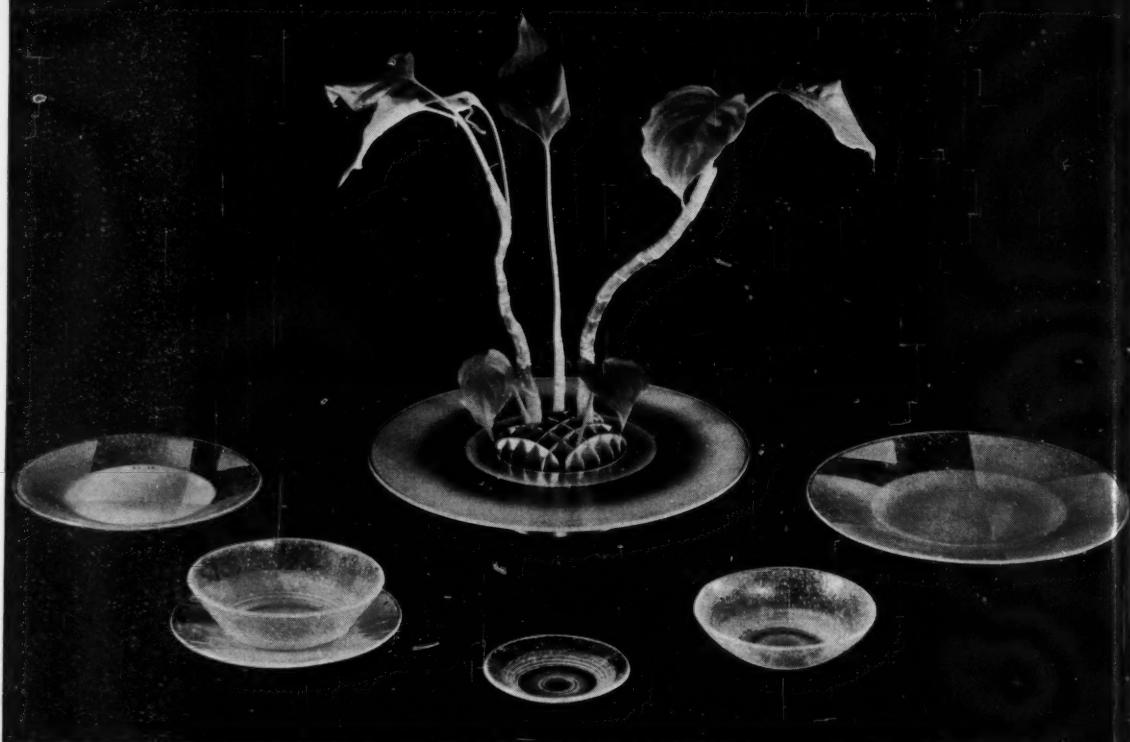
But his mother's picture brought Whistler more than the meagre sum of \$800 (4,000 francs). The year the French government bought the painting it made the artist an Office in the Legion of Honor. Whistler valued this more than almost any other honor ever bestowed on him. In the years that followed, success and recognition came to him in increasing measure, but it is not too much to say that Whistler's greatest honors and most lasting fame have come to him through the portrait of a gentle old lady painted by a devoted son.

Whistler's "Mother," the painting which is the subject of the present stamp controversy, will arrive in New York Tuesday, May 15, for a four-day showing before being returned to France on Saturday, May 19. An expression of opinion regarding the reproduction

Continued on page 15

FLOWER HOLDERS

by Maurice Heaton.



RAREBIT DISH

by Russel Wright.



An impressive collection of newly designed decorative and utilitarian objects created for modern convenience is being shown by the National Alliance of Art and Industry on the sixty-second floor of the Radio Corporation of America building in New York City. One of the most interesting departures from the common method of exhibition is here given prominence,—that of offering a comparison between various articles in everyday use and the re-designed, newly planned counterparts of these which are in almost every case vast improvements over the older types.

Entries of re-designed products now being manufactured were made by more than a hundred designers, and numbered more than a thousand objects. The effect of the large showing was emphasized by the co-operation of all the important New York department stores which for the first week of the exhibit stressed in show-windows and interior displays products created by American designers. Unusual promotions, special advertising, et cetera, added to the impact upon the general public of this correlated grouping of modern designs in actual production. Fabrics, potteries, metals, glassware, furniture, household accessories,

models of new oil-burners, railway trains, grand pianos, and an entire "pre-fabricated" house are shown.

The event has been made doubly important by the carrying out within the exhibition of special design conferences on the exposition floor, in which leading manufacturers, designers, distributors and the public take part. Various problems of production and distribution as related to design are being studied intensively.

The most impressive single exhibit, the pre-fabricated house, has attracted much attention. It is the first showing in the eastern territory of a small house made of large size units put forth by factory production. The architects, Holden, McLaughlin Associates have disregarded old methods of constructing such houses with hundreds of small units fastened at the site with plaster, cement and nails. They have used large wall panels which are slipped into place on a steel frame, complete with exterior and interior finishes. These can be unbolted and moved to another site very simply and easily. The units are standardized but there are a tremendous number of possible combina-

NATIONAL ALLIANCE OF ART AND INDUSTRY

By BLANCHE NAYLOR



A MODERN
INTERIOR
SHOWING NEW
DESIGNS BY
CONTEMPORARY
DESIGNERS

ART AND INDUSTRY SHOWS NEW DESIGN TRENDS

tions so that each house may be assembled to fit the desires of the owner. The installation of the remainder of the exhibit was by Eugene Schoen, and it offers a new idea in the presentation of material. Small individual sections have been created by the use of movable walls, so that each separate assemblage of objects may be seen in appropriate surroundings.

chartreuse, and the fine spatial effects, in perfect balance, are to be observed in the contrast of hills, trees and foreground.

Of the metals, some extremely fine lamps are shown by Frederick Buehner, Ludwig Rath and Donald Deskey, in which straight standards uphold simple white or metal disc shades. In flat silver, there is found at least really flat finishes, square bread forks, simplified outlines in knives and other serving equipment. Completely useful metals by Russell Wright include shining aluminum utensils with light wood handles. Walter Dorwin Teague shows a number of beautifully designed bowls and vases. Decorative glassware by Maurice Heaton also is well presented.

The uniform excellence of the designs presented was assured by the work of a carefully chosen jury. An executive board consisting of leaders in their fields was

given full control, and worked in co-operation with Alon C. Bement of the National Alliance of Art and Industry.

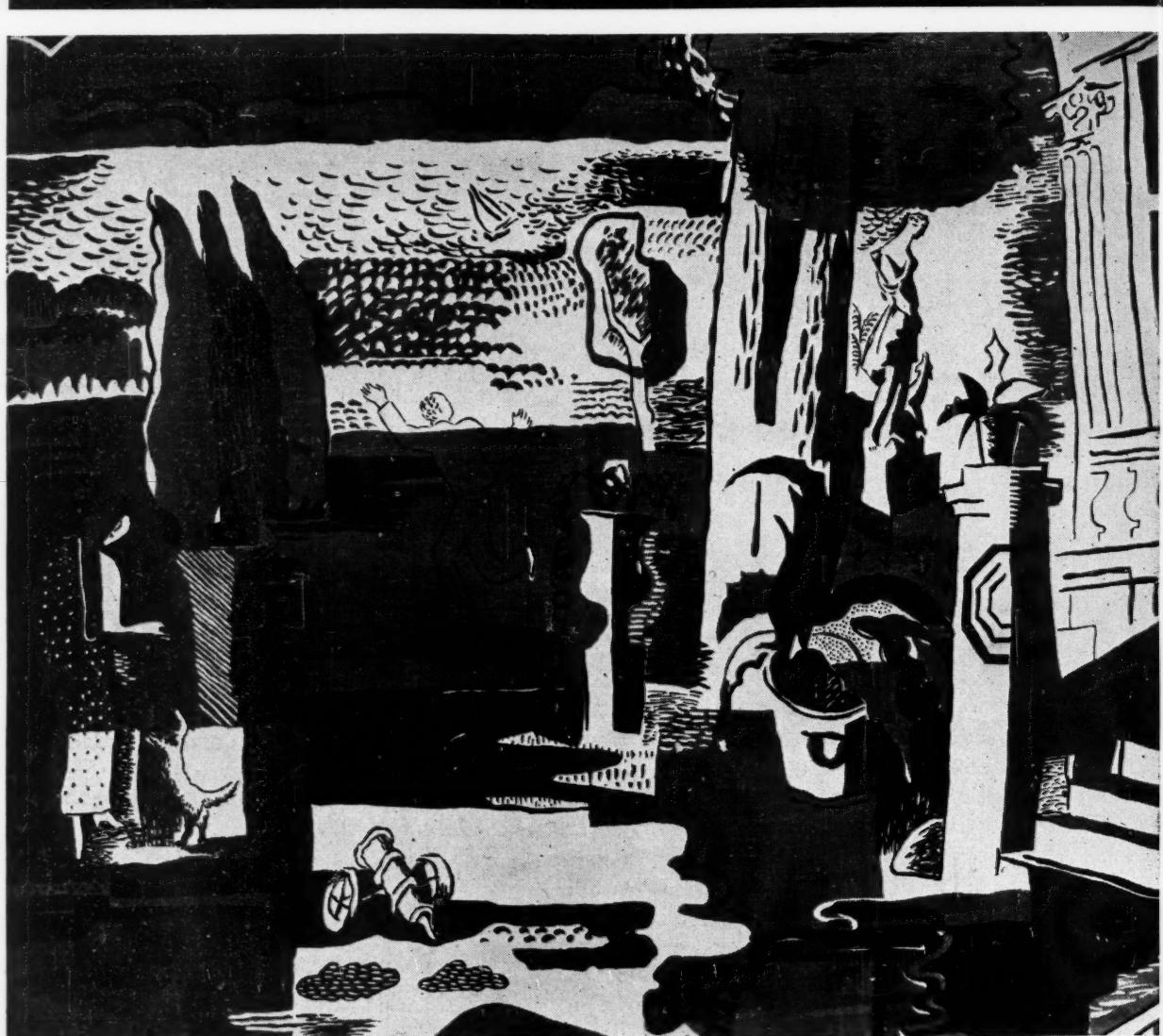
The entire floor of the R. C. A. building which is given over to the exhibit has been arranged so that objects of varying type are placed in niches especially adapted to their requirements.

The Industrial Art Show proves that manufacturers, designers and the public have come to recognize the emergence of a definite and genuine American style, one which is much more restrained than the first frantic modernist trend, and which is primarily based on the needs of today's life in America.

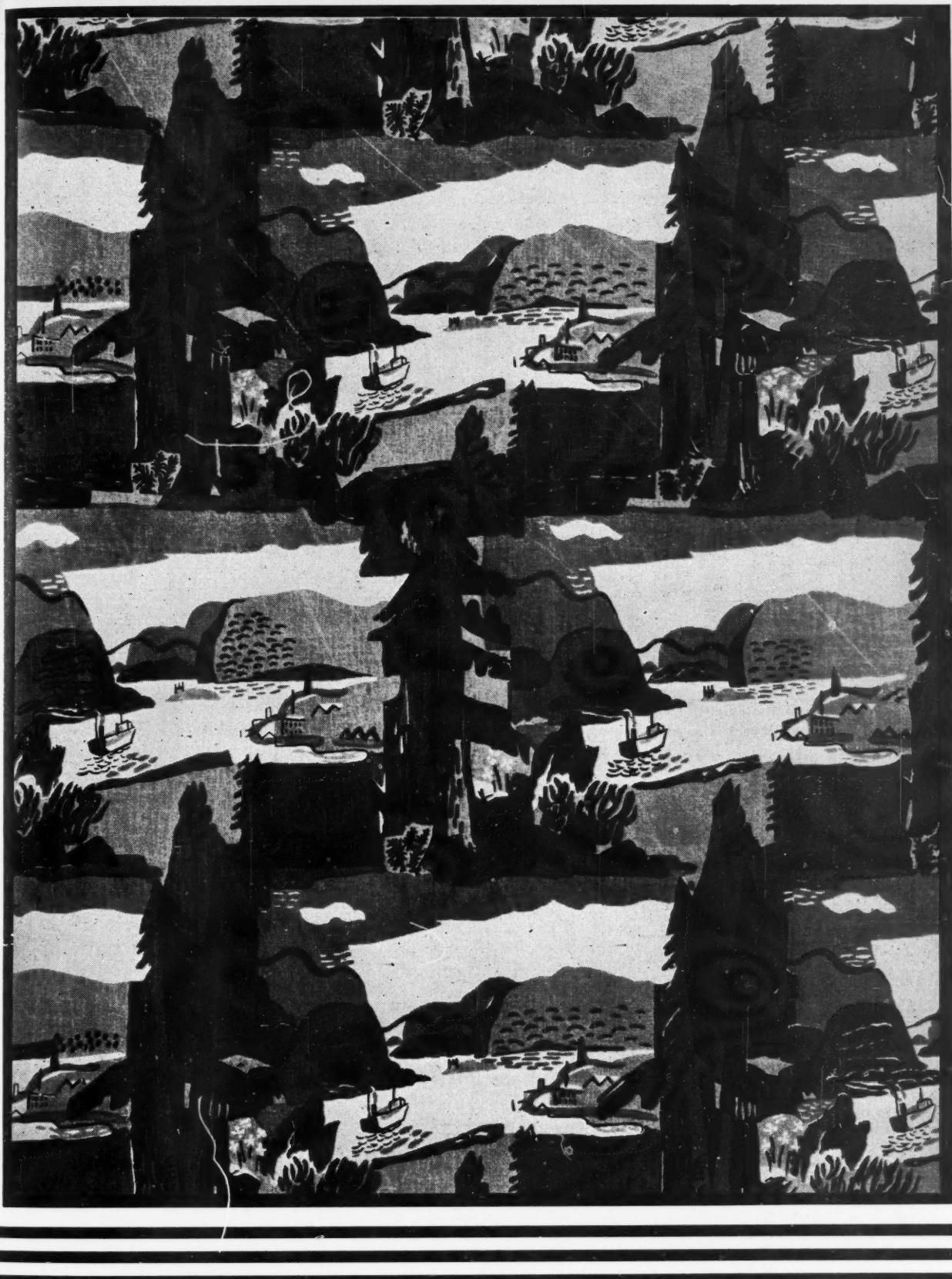
Details of construction are everywhere incorporated in the smooth finished product, rather than seeming to be applied after the piece was completed,—added as an afterthought. Natural finishes in woods, tubular metal supports, clear uncluttered lines and forms characterize the accessories and the larger furnishings.

This exhibit has attracted great numbers of visitors and it holds immense interest for anyone who believes in the fine art of living comfortably amid attractive surroundings appropriate to the day in which they are designed and used.

MODERN TEXTILE DESIGNS BY RUTH REEVES



Miss Ruth Reeves, who is America's leading textile designer of the modern school, has created many striking decorative effects but always retains the textile quality.



One of a new series of textiles by Ruth Reeves called the Hudson River textiles inasmuch as they were developed from paintings made along that famous river.

DISSONANCE AND HARMONY IN DANCE DESIGN

Three years ago the author and a group of art students at Ohio State University collaborated in a series of most pleasant sessions, correlating dance movement and graphic design. Three articles on Dance Design, illustrated largely with sketches by students of Mr. Felix Payant were the outcome of these experiments. During my last visit to Ohio State University the members of Orchesis and a group of art students participated in experiments dealing with dissonance and resolution in dance movement.

Dissonance and resolution are terms borrowed from music. The use of these terms is justified since the effect of dance movements on the eye resembles the effect of certain tone-combinations and progressions on the ear. Both in music and in design harmony means rest and stability, dissonance unrest and conflict, resolution a return from unrest to rest. In music, harmony is represented by the tonic, the chord of finality within a key, usually the starting-point and end of a composition. Any departure from the tonic brings life and movement. Dissonance is the essence of movement from the harmonic point of view, and a piece of music entirely on the tonic chord is static, as the first part of the first movement in the Organ Concerto in D Minor by Wilhelm Friedemann Bach. The further the chord is removed from the tonic, the greater the sense of conflict, the more complex the succession of chords necessary for resolution. The chords mathematically the closest to the tonic—the dominant and subdominant, based on the fifth and fourth notes of the scale, respectively, produce a mild sense of movement; they resolve without transition. There is a succession of legitimate chords based on the other notes of the scale, built up by intervals of thirds or triads, varying in their distance from rest, and taking a series of chords to resolve. Such are the resolutions of composers like Corelli.

Transitory, often astonishing dissonances, are achieved by series of chords over a pedal point, i. e., a constant note in the base; or by passing-notes, cross-patterns of melody across a constant chord, as in the last measures of Bach's Organ Prelude in A Minor. True conflict comes with the introduction of extraneous notes, by extending or inverting legitimate chords, as in the second movement of Wilhelm Fr. Bach's Organ Concerto; by introducing foreign notes (J. A. Carpenter—Skyscrapers); by the combination of different chords simultaneously (Scriabine—Desir); and by successions of unauthentic chords, with strident melodic intervals.

In Classical music, harmony predominates. In the modern music of Stravinsky, Antheil, Duke Ellington, dissonance is often unrelieved—the compositions are at times rhythmic successions of exotic chords, unrelated keys played simultaneously, trumpet blasts off

pitch, with endings off the tonic. They are dynamic, unstable, full of suspense.

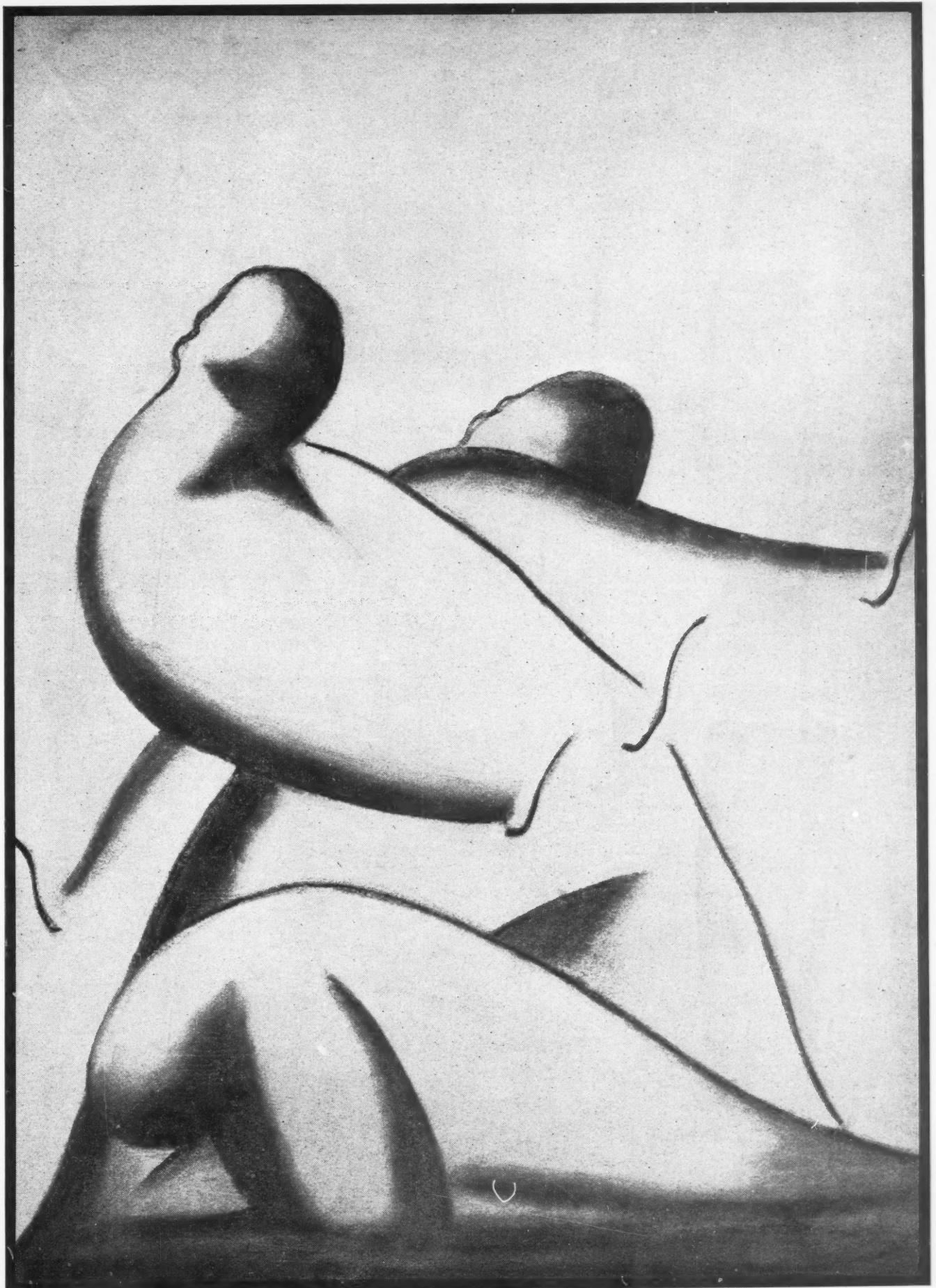
Similarly, harmony in dance design is a state of balance, rest, and parallel movement in line, with either a succession of movements in one direction or a dove-tailing of patterns, symmetrically or unsymmetrically. Dissonance is the unrest achieved by patterns crossing at more or less exotic angles. In a succession of movements a resolution is the return from cross-designs to parallelism. Certain sequences of movement can be satisfactorily transferred to paper. Series of parallel curves may represent successive flowing motions of a single dancer, or simultaneous movements of a group. A disarray of lines in all kinds of directions may stimulate frenzied and chaotic activity.

The "Studies in Harmony" by J. B. Small and Helen Luttrell, with the parallelism and pleasing balance and the continuous curves, arouse the same feeling as the rich and simple resolutions of Corelli. The "Conflict" by Pavey corresponds to music such as the "Skyscrapers" by Carpenter, with the motifs crossing at different angles. One group describes an arc; two other groups march across in antagonistic obliques. Between these two there are numerous nuances. The "Conchord" and "Dischord" by Edwin Ziegfeld produce in simple terms the parallelism of a harmonious chord; and the dissonance of a crossing movement which can resolve, like a passing-note, by returning to parallelism. The massive creatures of Crilly's "Fugue" build up a dissonance by cross-movements in levels. Out of the prostrate swirling figures in J. Spencer's "Dissonance and Resolution" grow three in unison movement.

Such parallelism does not involve a monotony of design, but a general flow of movements in a unified direction. In actual dance the design would not be as simple as the outlines of the drawings. Partly because of the articulation of the human body the composition would be enriched by smaller patterns at different angles, but not in conflict with the main lines. In "March" by Lila Hitchcock, despite the subsidiary designs, one continuous sweep runs through the whole composition and ties it into a harmony. The opposite direction of the two groups does not break this unity, for their tendency is parallel.

A more subtle form of harmony is achieved by complementary design, which will be further discussed in next month's article on "Complementary and Axial Composition." Here the movements of the several figures weave into each other in an intricate pattern. The subsidiary movements dove-tail into those of the leading figure, as in the Resolution in the series of drawings by Lila Wolfe Hitchcock.

Sketches by Mrs. Hitchcock were based on class improvisations by my pupils in Providence, R. I. They



FUGUE

This rhythmic composition was made by Robert Crilly from a dance by Gertrude Prokosch.

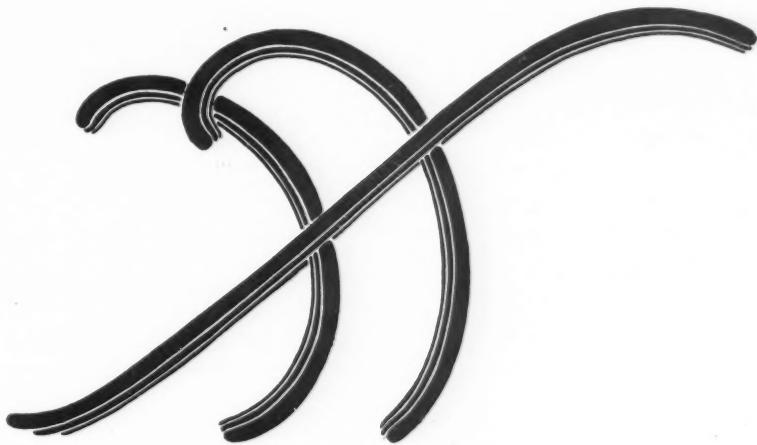


are a progression from dissonance to harmony, with a gradual decrease of dissonance with each new plastic relationship. The dancers descend from high, discordant extension to a closed group on a low level. Corresponding to the series of five descending chords from the Organ Concerto by W. Fr. Bach, Group 4 would correspond to a dominant chord, group 5 to the tonic.

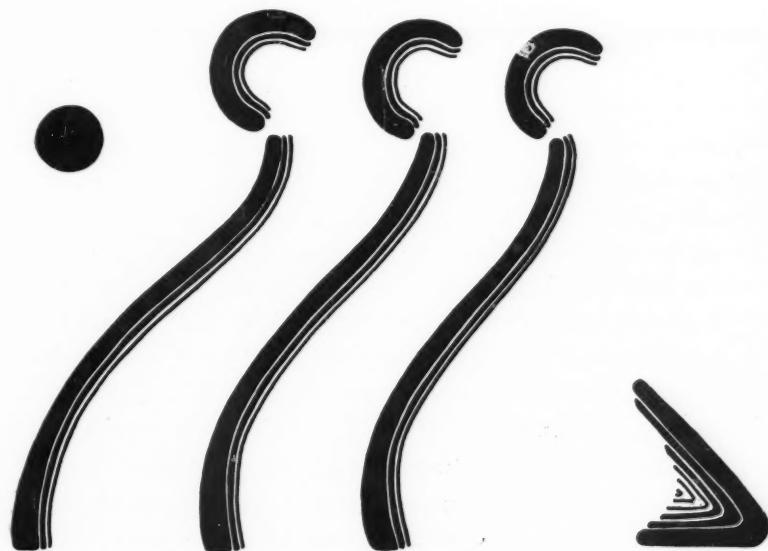
In addition to line, harmony and dissonance in dance are dependent on other qualities, not readily communicable to paper, that is, speed and dynamics. Quick, staccato impulses, interrupted or syncopated, resemble modern music; deliberate, smooth movements of serene tempo recall the old masters. Drama involves tension and counter forces within the body and groups, whereas serenity brings relaxation.

The detailed musical references may create the impression that the dance is dependent on a musical background for its effects of harmony and dissonance. But movement unaccompanied is quite sufficient. A study of musical laws is useful for a clarification of dance devices, just as a study of musical structure is an indispensable apprenticeship for a dancer. Also, the use of sound is useful in teaching as well as in presentation, because the average eye is less trained than the average ear. There is, however, no hard and fast rule for the transference of tone-qualities to movement, and discrepancies in emotional effect are unavoidable in the combination of any two arts. The dance is often best alone, free to develop its own progressions and its own moods.

DISCORD



CONCORD



In these two line studies by Edwin Ziegfeld produce in simple terms the parallelism of a harmonious chord and the dissonance of a crossing movement which can resolve to parallelism.

MUSCLE
SHOALS,
RADIOS
AND AN
ANCIENT
HOUSE
MAKE A
DESIGN



A TEXTILE DESIGN

By CORRINNE TUTHILL

In the Florence, Alabama, State Teachers College the students this year are being encouraged to do the thing they like to do in their art work, and to base their design upon solid structural principles.

One pupil is interested in many things and decided to incorporate some of these interests in a linoleum block textile design which is shown here. She made drawings from buildings in and around town, the college towers, Muscle Shoals Dam, the radio station, the ancient court house and other things. We believe that good design must of necessity mean the breaking of a given area into interesting and related parts. Feel-

ing that our students get this meaning more fully by the use of line we plan on areas at first by arranging our verticals, horizontals, and diagonals in the way we consider most dynamic. If the design—this one is—happens to be pictorial we proceed to draw it on the basis of the lines we have chosen, using a very large paper and charcoal, doing the drawing in a free manner. A pleasing section was chosen for her repeat and the block was cut. Such a block, of course, is of local interest and it helps us to see that there is much that may be done yet "around the old home town."

A NEW AND PRACTICAL WAY TO MAKE MASKS

By GRACE McGRATH

Mask-making, though long recognized as a splendid problem in design, has often been omitted from the high school course of study because of the lack of time and equipment necessary for the construction of the clay or plaster model over which the mask is usually made. To overcome these difficulties, the art classes in Central High School of Columbus, Ohio, have worked out a method that has proved most satisfactory.

Instead of expensive materials only cheesecloth (better still, the knitted polishing cloth that may be obtained at any "Five & Ten" or mail-order house, since this may be pulled down over the face and there is less danger of the hair sticking to it), strips of 1-inch gummed paper tape, tempera paint and shellac are used. Instead of making time-taking models of clay or plaster, our masks are modeled directly over the faces of the pupils, themselves.

After each member of the class has designed a mask in three or four tones of charcoal, and has planned a color scheme to be used on the completed mask, the class is divided into groups of two so that each pupil may have a partner. To begin the mask one member of each group takes just enough of the tubular gauze to entirely cover the head of his partner from the neck to the crown of his head. With the one-inch gummed

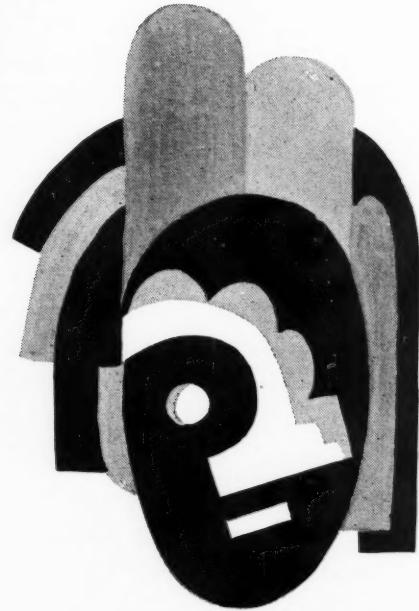
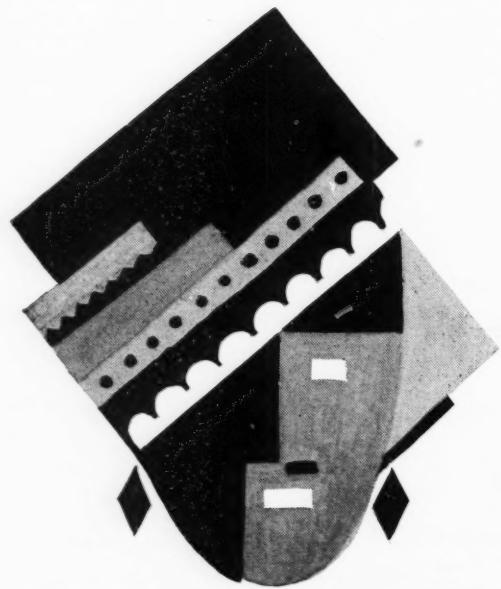
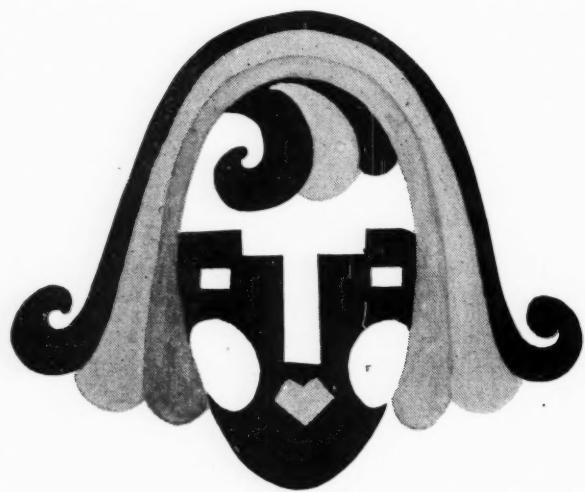
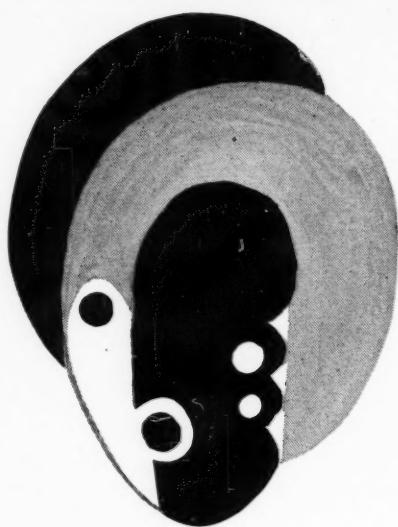
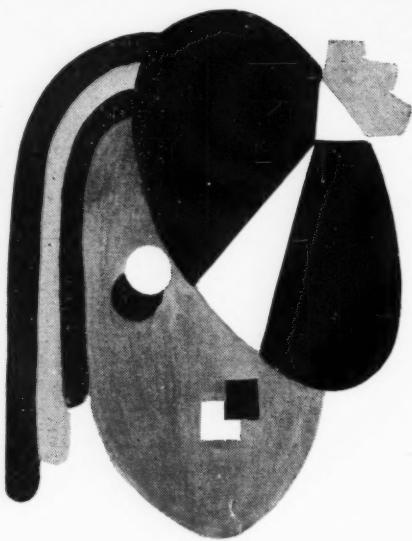
tape the pupil then fastens the gauze around his partner's head, overlapping the tape in the back to hold the gauze securely in place. The only other piece of tape that is to be used full width is used for the next strip which overlaps the first strip above the temple, extends under the chin and back to the first strip at the opposite side of the face. In the meantime the remainder of the tape used for the construction of the mask has been torn in two and is now ready for the actual construction of the mask. ONLY experience will teach just how long each strip must be. For the forehead and the portion of the mask covering the upper lip the strips are long, going across the entire width of the mask; for the hollows around the eyes the strips must be quite short so the shaping may be done more easily. The tape for the top of the nose must be long enough to extend from the forehead to the lips, but of course is only pasted down as far as the tip of the nose while the mask is on the face of the pupil. We have found that strips placed diagonally from the bridge of the nose across the cheeks give rounder cheeks to the mask.

After the general shape of the mask has been determined by the shape of the pupil's face, and enough gummed tape has been built up to hold that shape readily, the strip of tape holding the gauze around the head is broken and the mask is removed. From this point the mask is completed by the pupil upon whose face it has been fitted. Layers of tape are applied until the mask is rigid and has the smoothest possible surface. If the torn edges of the paper are left on top in the building up process, the places where they overlap will be less obvious and a smoother surface on the mask will result. If, by any chance, the pupil desires enlarged or exaggerated features on his mask, strips or bunches of cloth may be applied and covered over with the sticky paper. If available, cotton or even crumpled pieces of paper towels may be used for this purpose. When the mask has been made rigid enough and the surface has been made smooth, it is colored with show card color and finally shellacked.

If head-dresses are to be used, they are made of card-board and attached to the mask by gummed tape. This method, though at first seemingly complicated, will prove to be very simple and the results obtained quite gratifying.

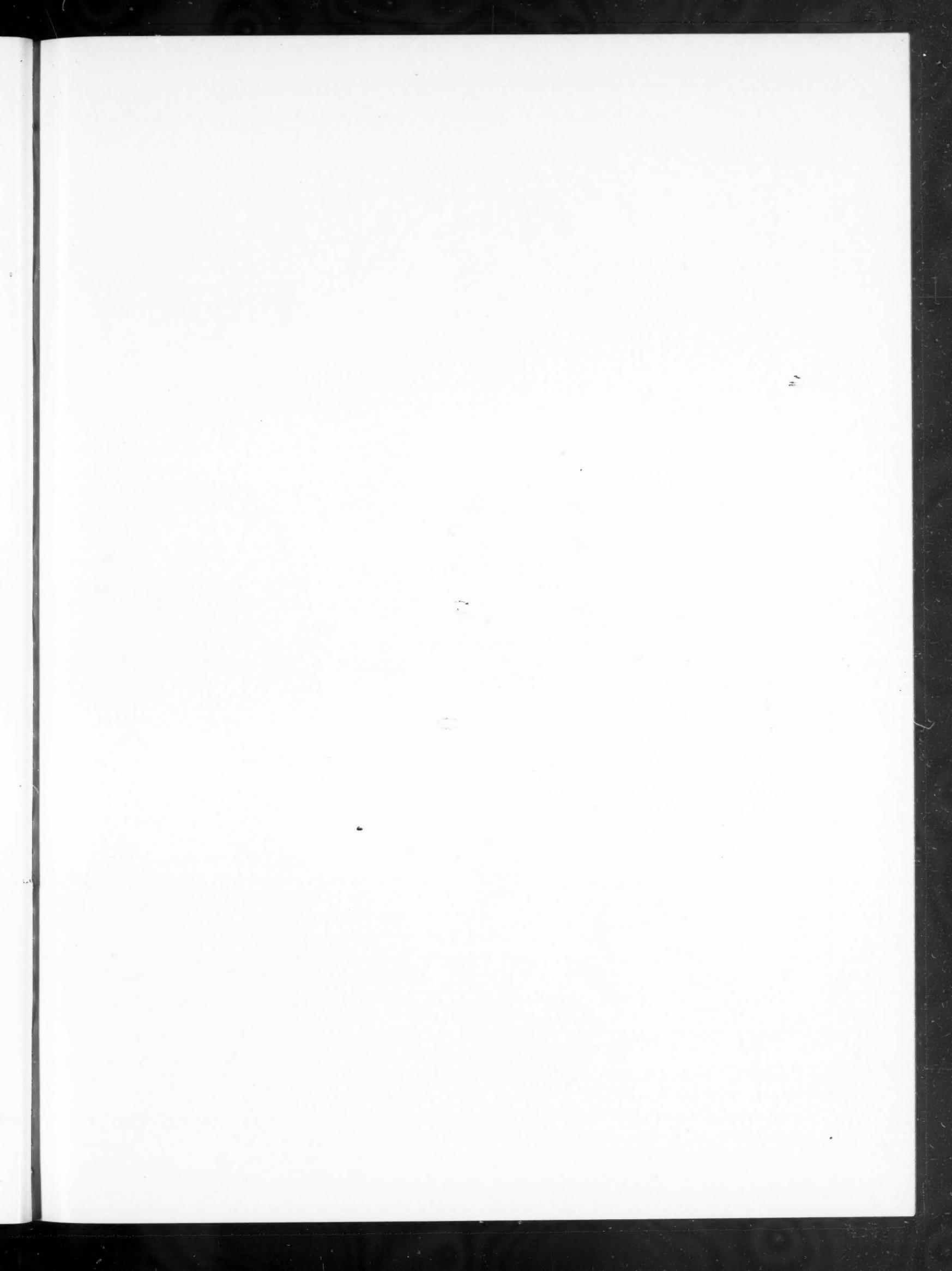
As to the time element, a mask may be fitted to the face of the child and be ready to strengthen by added strips of paper, in one forty minute period. The rest of course depends entirely on the individual pupil.

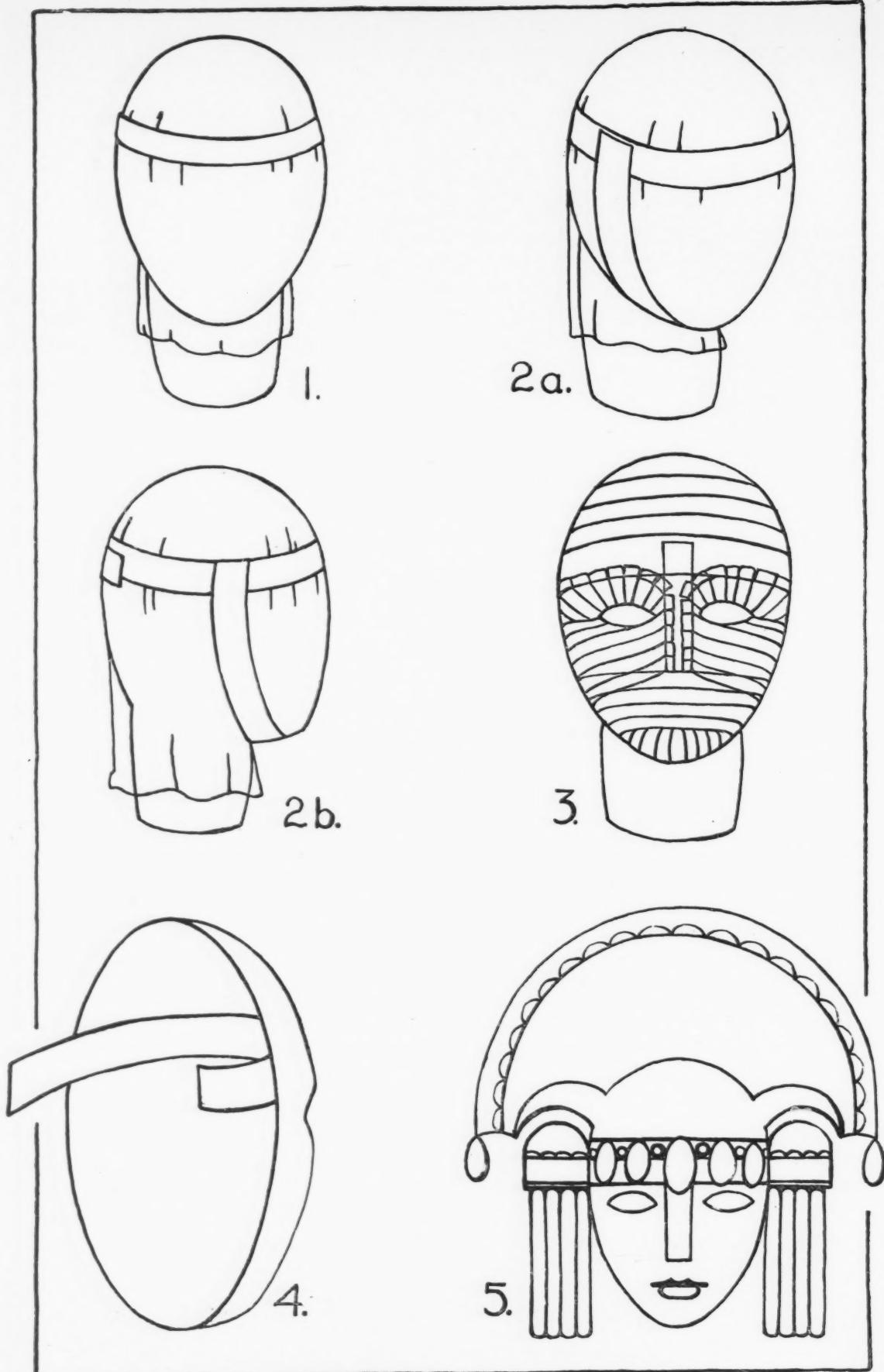
At different times various methods used in mask making have been shown in DESIGN which have been more or less difficult and unpractical for school children to execute. This method has the advantage of being extremely simple and quite interesting to beginners.



MASKS

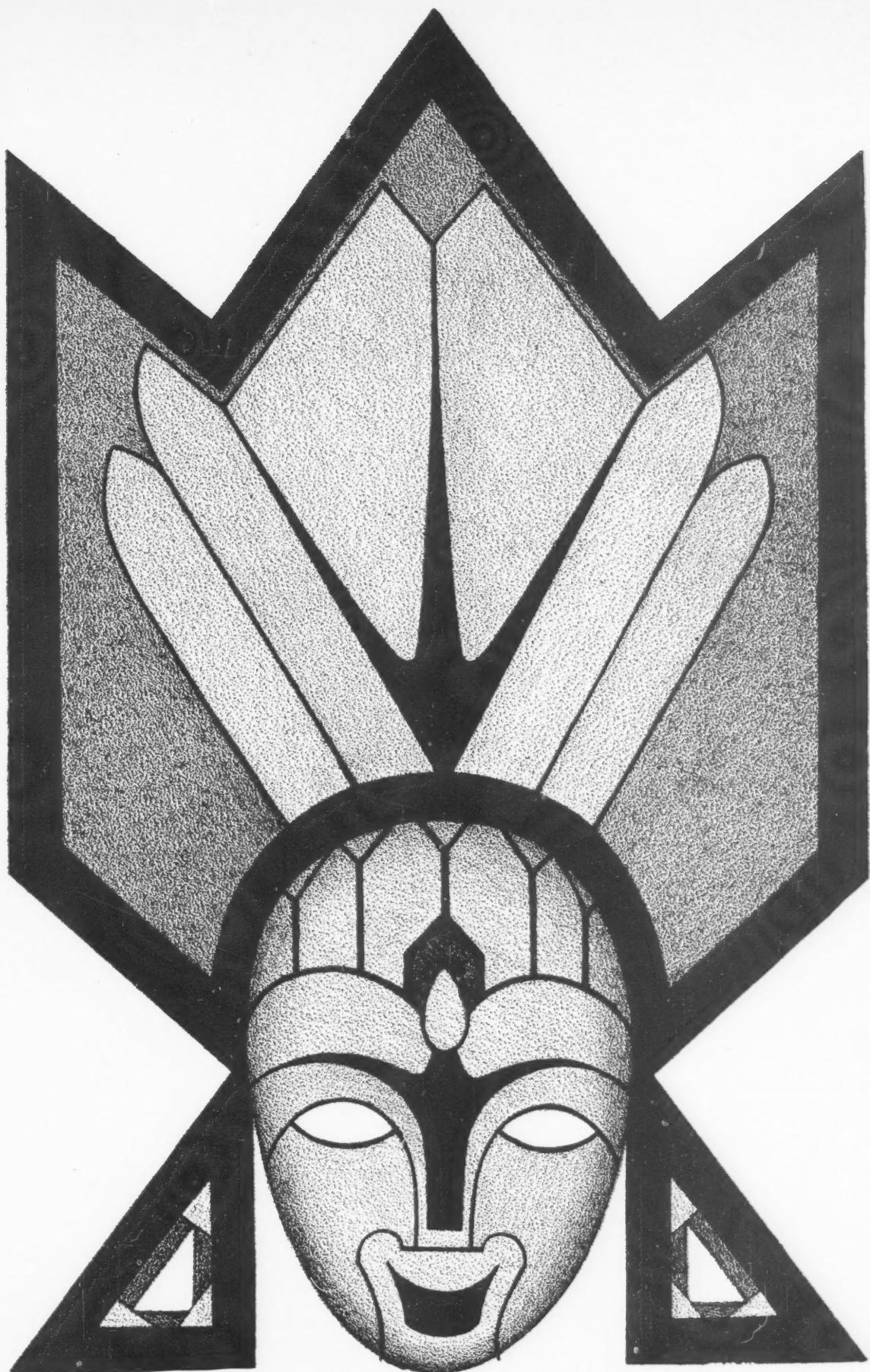
Designed in
three values by
Dean Ryerson.





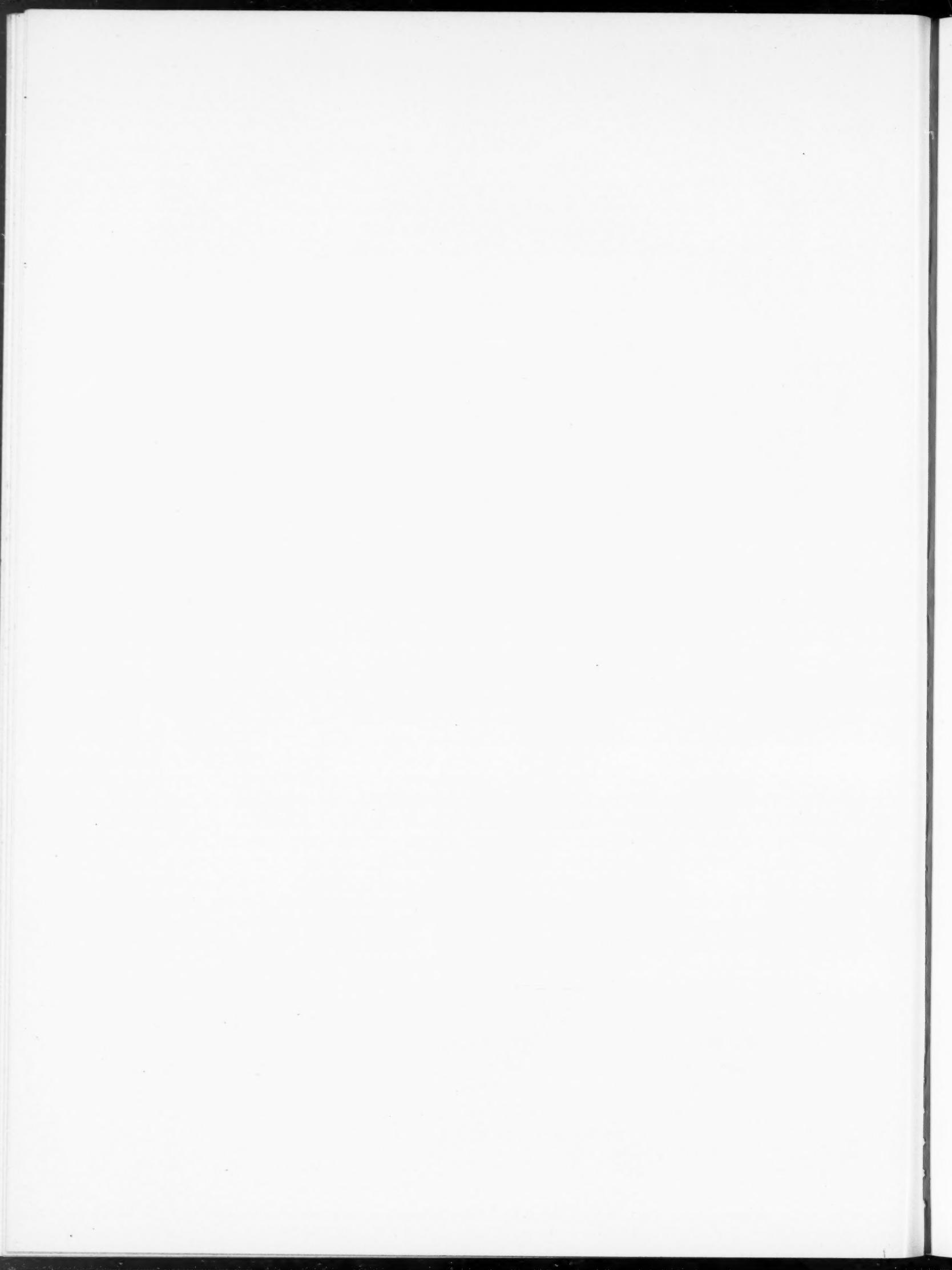
STEPS IN MAKING A MASK

The various steps as explained by Miss McGrath in the accompanying article are illustrated here by this series of drawings by Emily Farnham.



A MASK

This was drawn from a mask made
by a pupil of Miss McGrath.





POTTERY MAKING

It is believed by many that a good way to teach design is to have students to work directly with the same material while the teacher acts as a guide. In this page is a story in pictures of what happened in three lessons in pottery design. To begin with students were encouraged to make any shape which seemed suitable for clay. In the first group is shown some of the outstanding attempts. One student tried to cut out clay like wood or metal into a rectangular form quite foreign to clay. Another tried hard to imitate nature in a flower form too clumsy to work well. Another tried to make a tall stem design as one sees in light glass. The last one of the four shows another type equally unsuited to pottery.

In the second group a better understanding is demonstrated, yet the handles, lips, etc., are rather out of keeping.

In the third and fourth group there is a satisfactory, even sensitive feeling shown for the material which grew not out of lessons in principles of design and theories, but actual practice. Here the proportions are well understood and decoration when applied is related to the form of the piece.





MURALS GROW OUT OF MOTION PICTURES

The motion picture has become recognized as an art form of today. Various films have been prepared for use in art courses: investigation and research are going on daily in the problem of the use of the cinema as a stimulus for creative art production: and current articles attest a pronounced artistic, commercial, and educational interest in the motion picture as an approach to art. Although definite data concerning experiments with the motion picture, and concerning its pregnant possibilities in art, have not been compiled, in time this information will be made available, and the cinema will come to be considered a necessary part of the repertoire of every artist and of every teacher of art.

The above group of three murals was designed by Mary Dean as the culmination of a series of problems relative to the motion picture which was described in the April number of "Design." The cinema itself served as the stimulating factor, and line drawings from motion pictures of swans and horses, as the concrete basis in the creation of these murals.

Starting with the horse and swan lines which had

been gleaned from her experience with the motion pictures, Miss Dean added lines and forms which would carry out her idea of a circus. Bareback riders were placed on the horses' backs. Elephant and giraffe forms were made to fill the spaces and were repeated for the sake of rhythm. Tent tops were carried to the tops of the murals, adhering to the law of isocephaly. Lettering, added at various places, heightened the happy spirit which characterizes the whole group.

The design was, for the most part, created directly in charcoal upon large sheets of paper which had been thumbtacked to the wall, although rough pencil sketches had first been made. After completing the charcoal treatment, Miss Dean employed water-color, applying it in light washes to the charcoal-defined areas. This restrained color treatment contrasts happily with the festive character of the subject matter. An analogous color harmony was adhered to for the further securing of rhythm, a definite color sequence in neighboring color areas being observed. However, a large number of colors was used, and no particular group of colors was in mind.



WHISTLER'S MOTHER

Continued from page 3.

of Whistler's painting on the recent issue of government postage stamps came from the Museum of Modern Art yesterday, with the Museum's suggestion for a design for the stamp.

The original design for the stamp was mailed to Postmaster Farley with the following letter from Alfred H. Barr, Jr., Director of the Museum:

May 9, 1934.

Postmaster General James A. Farley
Washington, D. C.

Dear Sir:

The Museum of Modern Art is directing in this country the tour of Whistler's "Mother." The painting was originally loaned by the Louvre to our Museum for its Exhibition of American Painting and Sculpture in October 1932. The painting will be returned to France on May 19th of this year after a four-day showing at our Museum here in New York.

We are therefore especially interested in the Whistler's Mother stamp and the controversy about its artistic merit.

Whistler himself was so much concerned with the design of this painting that he gave it the title "Arrangement in Grey and Black." We are afraid that if he were alive today he would be enraged by the adulteration of his design on the stamp. We regret

that Whistler's painting has been mutilated in a stamp which might have done honor to the most famous of American artists and might also have called attention to the fact that 1934 is the 100th anniversary of his birth. In its Goya memorial stamp several years ago, Spain honored one of its famous artists in a similar fashion.

We believe you may wish to have from an impartial art institution like the Museum of Modern Art a suggestion for a stamp which preserves the integrity of Whistler's design. The lettering on the stamp is reduced to a minimum and is so placed that it does not encroach on Whistler's composition.

We enclose with this letter the original design we have prepared.

Yours very truly,

(signed) Alfred H. Barr, Jr.,
Director.

The New York exhibition of the painting will be the wind-up of a triumphant tour of the country, where the famous portrait has been seen by more than two million persons. Thirty-one cities requested the privilege of showing it, but time limited its loan to only twelve before its scheduled return to France. No painting, and very few living personalities, have ever received such a nation-wide ovation. Everywhere the "Mother" has gone it has been received with honors. It has broken museum-attendance records throughout the country. In San Francisco in one day 25,000 persons came to see it. It attracted 11,000 Bostonians in a single day to the Boston Museum of Fine Arts. Kansas City established a record of more than 7,000 persons in four hours.

On Tuesday, May 15, the Summer Exhibition and Whistler's "Mother" had a preview for members before the public opening on Wednesday. Mrs. James Roosevelt, the President's mother, and M. Charles de Fontnouvelle, French Consul General, attended as guests of honor and participated in a special program broadcast nationally over NBC's WJZ and network. Mrs. John S. Sheppard, a Trustee of the Museum, and Mr. A. Conger Goodyear, its President, also spoke.

On the same evening, the Alliance Francaise held a conference in the large gallery of the Museum, where the painting hung. The meeting was under the official patronage of the French Ambassador, M. Andre de Laboulaye, and was addressed by M. Henri Focillon, Professor of Aesthetics at the Sorbonne and of History of Art at Yale University, on the subject of Whistler.

The Whistler painting and the Summer Exhibition, which included the entire Bliss Collection as well as models and photographs of modern housing, was open to the public. During the three days, Wednesday, Thursday, Friday, May 16, 17, 18, that the Whistler painting was on view, a charge of one dollar was made for the benefit of the Museum's Endowment Fund.

A FANTASY

This dry brush stencil by Laroux Roebuck was the first one made by her as a design exercise and illustrates the rhythmic possibilities of this medium.



DRY BRUSH STENCIL OFFERS A WIDE RANGE OF EFFECTS

Live teachers and designers enjoy new techniques and the problems offered by them. It is a thrilling experience to discover the possibilities and limitations of any new approach to design. Here we have a technique which is a stencil but so different from the old stencil of yester-year with its fixed, yet weak and yawning patterns. In these designs shown here the stencils used are separate units which can be composed as the designer progresses with his work. For that reason it is an excellent approach for students to com-

position and the problems therein. It is a simple means of introducing painting, for with this way of working simple masses must be used.

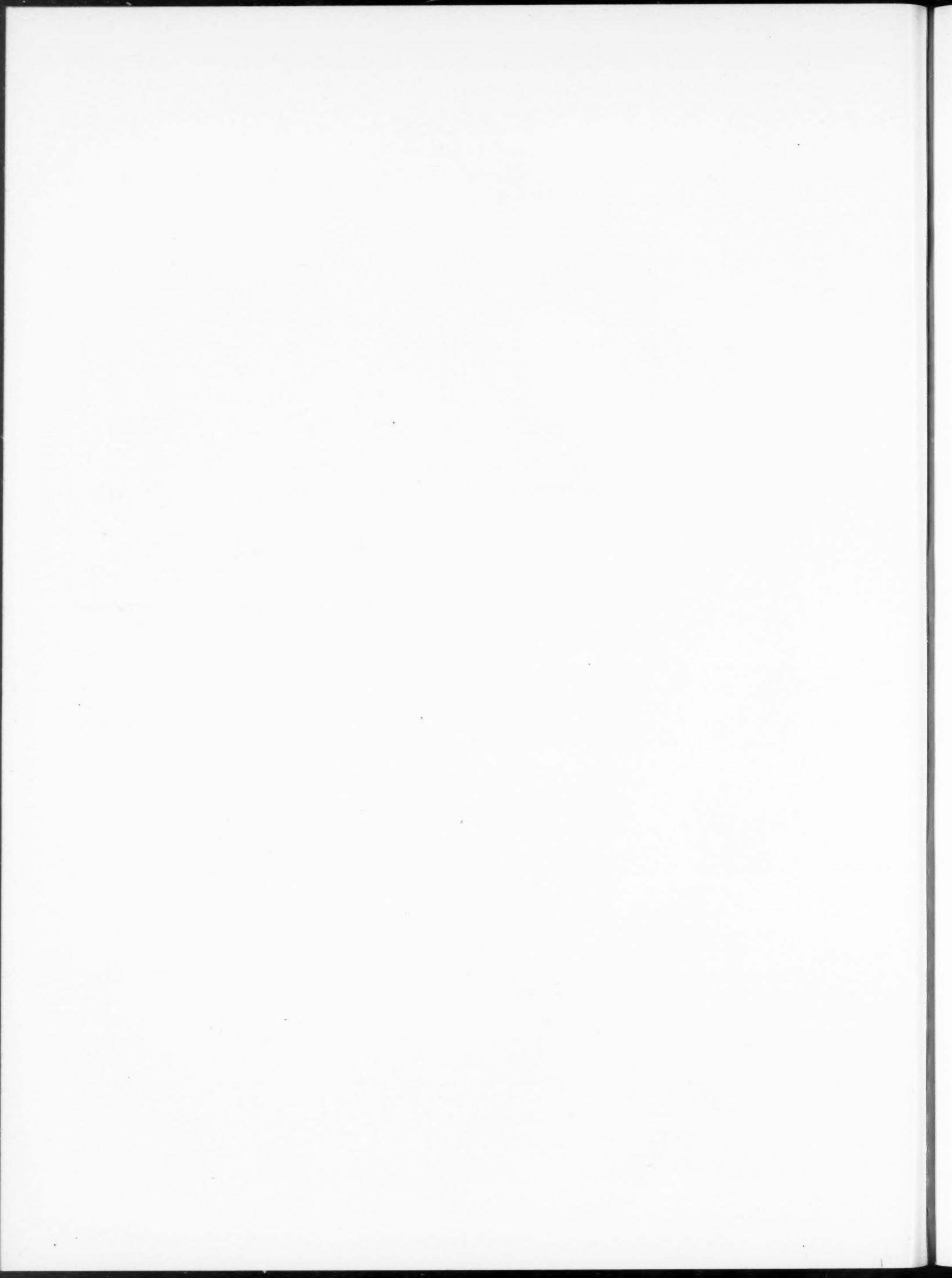
Show card or tempera paint used rather thick on a stencil brush, a bristle brush is used and that in itself offers a great variety of surface qualities such as stripes, plaids and various mottled effects.

The stencils themselves are made in separate pieces and for these the regular manilla paper was used. The



A STENCILLED PANEL

By ELLEN LEAMAN



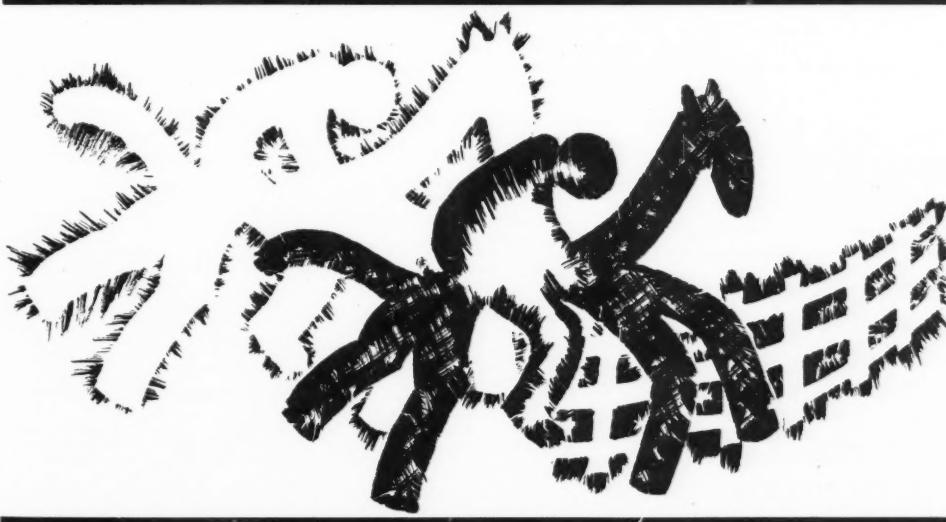
A JUNGLE MOTIF

by SAMUEL VERRAL



units, as may be seen in the illustrations, may be repeated with variation. They are of two kinds, the positive and the negative, such as is illustrated in the panel by Miss Leaman opposite page 16. In the first kind the shape is cut as a hole in a piece of paper, and the process consists of filling in that opening with a

painted surface. In the negative units a shape is cut in contour from a piece of paper and the paint is applied around the outside. All manner of series, over-lappings and juxtapositions are possible which prove most educational, both as creative and appreciation activities.



A HURDLE RACE

By LOUISE DE LANCY

FOOD AND ITS DISTRIBUTION USED AS SUBJECTS FOR HIGH SCHOOL MURALS

By W. E. MUSICK

Across the face of the balcony at the front of the Christian Fenger High School in Chicago run the murals painted by students in that high school. Four pictures of these murals accompany an article about them in the April issue of the Design Magazine. They were created by Frank Syssens Jacques der Boghosian, Michael Kocan, Harry Rosinski, Carroll Carlson and John Rosenberger, each sixteen years of age and completing the last semester of his sophomore year.

Since our funds for supplies were limited and paint is expensive it was necessary to avail ourselves of school facilities wherever possible. The wood shop provided the necessary canvas stretchers. Up in the special studio the six boys worked in a truly guild fashion. Canvases were stretched and prepared. All the time that such practical preparations were going on Frank Syssens, who had been chosen by competition for the job, was designing and drawing the sketches. Frequently one or more of the boys was called upon to be a model. When the pupil felt the need of additional information in drawing figures, the drawings were completed with anatomy and model study. If the figure was in a moving position the drawings were made from moving models carrying loads on their shoulders as the need of the picture required. During the enlarging of the sketches on the canvas, models and anatomies were again resorted to for hands or other details to obtain added structural qualities. Almost no pictorial references were used except human anatomies for the figure details and anatomies for the meat products and later for the dairy products compositions. Four of the six boys had never painted with oil paints before the color scheme try out. A paint chemist had been consulted to make certain that the boys had no dangerously fugitive colors to select from. Each painted one or more of the color sketches of the subjects drawn. The director's task was then to select on the basis of these entries one of the group to paint all the color sketches. Jacques der Boghossian was chosen to design the color scheme. These color sketches served as a guide to the mixing of the paints and later, of course, as a guide for the actual painting. Before beginning the painting of the large canvases the paint was squeezed from the tubes, desired colors and values were mixed, and the paint was sealed in pint tin cans. The paints were of the highest quality. The colors were: yellow ochre, burnt sienna, vermillion, venetian red, rose madder, cadmium deep, cadmium pale, emeraude green, cobalt blue, ultra marine blue, black and white.

The boys were eager to get at the actual painting of the murals. The thrill of working on these expansive canvases came as a fitting climax to the weeks of

preparation that had been necessary. During school hours and all other available time the painting progressed.

As the director's time in the studio was extremely limited, many of the problems that came up during his absence were argued and discussed and a solution arrived at by the boys themselves. Their skill was adequate to tell their story in paint. For the director to make any mark or brush stroke would have been entirely out of harmony with both the spirit and technique of the project. Therefore the only assistance given by the director was merely verbal suggestions.

When paintings were completed they were removed from the stretchers and cemented to the wall with white lead and venetian turpentine. The paintings were coated with a mixture of starch and buttermilk. This transparent coating has a dull finish and serves to protect the paint from dirt. It should be washed off and replaced yearly.

At each end of the panels of murals when they were finally placed, and at right angles to them along each side wall were two fifteen foot spaces a little wider than the murals themselves. Into these spaces it was decided a year later to put a second group. The subject matter chosen was a continuation of the food theme, namely: dairy, market, kitchen and restaurant.

Finances presented an almost insurmountable difficulty but one which ended with a happy solution. The factory of the Sherwin-Williams paint company is located in our district. Community pride led one of the officers to cooperate readily with us. Important technical information was furnished by the chemistry department of the factory. The chemists made selections of colors which would be permanent and which were similar to the ones in the very expensive paints used in the first group. They produced these paints ground to certain specifications for us at a small fraction of the cost of the expensive artists' colors.

The procedure was a repetition of that used in the first set of murals. The finished products were even more gratifying than the first ones except for one change which we later regretted. Instead of the buttermilk and starch we used varnish for the final protective coat. We thought it not quite so successful.

In this and the preceding article published last month in DESIGN Mr. Musick develops the idea of how his pupils painted the large murals in the Fenger High School in Chicago.



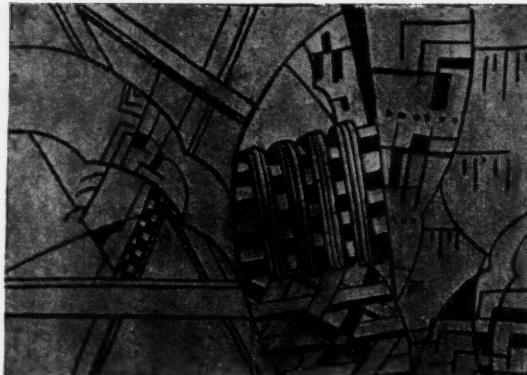
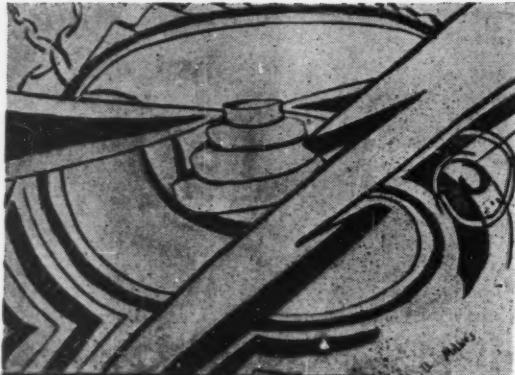
Last month we published four of the first set of murals made in the Fenger High School in Chicago by the pupils of Mr. W. E. Musick. The two illustrations shown above are from the second series. The school dining room with its groups of figures proves an inspiring subject for murals along with the sources and distribution of food.

The mental concept was better developed and there were tendencies toward more sophistication though the attendant desire for greater detail had to be guarded against. This improvement might be accounted for in several different ways. In the first place the same boys, with but one exception, did both sets, hence were experienced; secondly, they had had a year of training under other teachers; and thirdly, it may be that the director himself, though he stuck rigidly to his technique of keeping hands off, transmitted to them some of his enthusiasm imbued during a leave

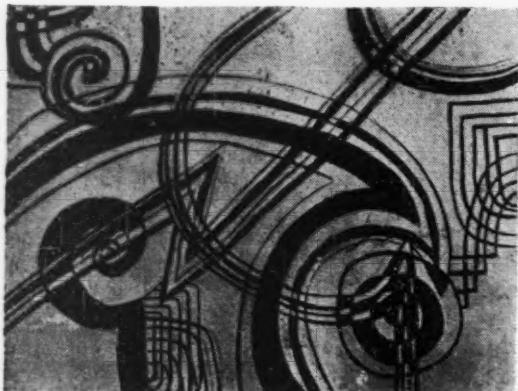
of absence spent in working with murals under Diego Rivera in Mexico.

In each instance the dedication was made a school event with an unveiling ceremony. The first group were dedicated by Lorado Taft and the second group by Dudley Crafts Watson.

Perhaps one of the most surprising things about the whole project was the fact that once the work was under way all the anticipated disciplinary and interest problems vanished. The work was so unusual and engrossing that apparently it achieved that perfect state —the absence of disciplinary measures.



Line organization
made in charcoal
by pupils of Sen-
ior High School,
Maplewood, Mo.



CREATIVE DESIGN IN HIGH SCHOOL

By ELIZABETH FRANKLIN

Creative expression in design is within the scope of any student artist who has a fair degree of intelligence and the desire to create. In a group of beginning art students unbelievably interesting designs were secured through a four weeks study of line and simple forms. In the problems presented it was aimed to develop a freeness and directness in creating and to aid the student in full expression of his creative talents. Any realistic approach was taboo but his work was to be interperative.

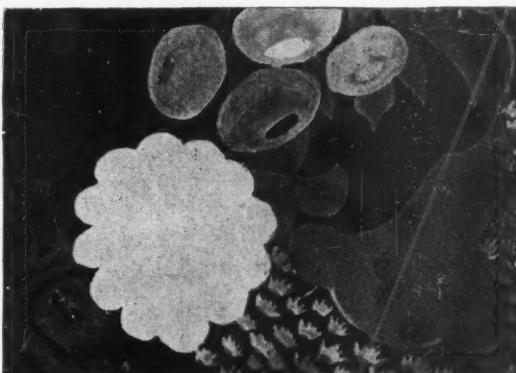
The students first made a study of line. Slides were thrown on the screen and various kinds of lines were analyzed. Through discussion it was found that curved lines expressed gracefulness, zigzag lines speed and horizontal lines calmness. After this study they were given charcoal and told to make a great number of lines, then to select the best three which were entirely different in character and to organize them in a line movement on a large sheet of paper. The lines were to be expressive and well placed on the page. From that they were to add other lines, thin ones, thick ones and curved ones until they felt they had a pleasing page.

After this problem the students were given the study of flower forms. Designs of flowers were thrown on the screen and the students using large brushes and

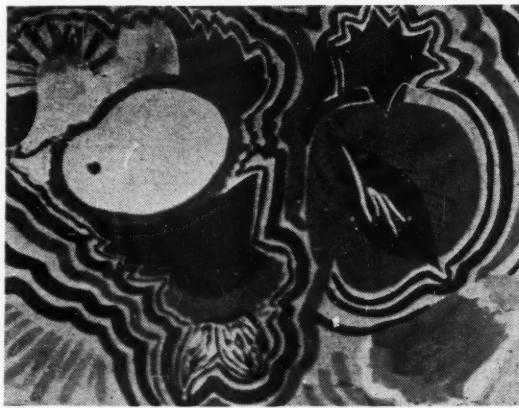
tempera paint drew dozens of forms suggesting flowers and leaves. They were allowed to paint flat or three dimensionally. After they had successfully made several flower designs they were told that they were to arrange them on a large sheet of paper in view of making a motif that might be used for a cretonne textile. The background was to be filled in with rhyming lines combined with dots or simple motifs which might serve as a background. Color was not discussed except that some of every color should be repeated and that different values of the same colors should be used in the background.

Next the students were to take a similar group of flowers and paint them in tempera so that they would appear to have form. The background was to be filled in with moving planes of color with no evident lines.

Last, the assignment was to choose any one subject such as bugs, flowers, leaves, toys and to paint them freely with tempera, also to select five colors which would blend well together. After the desired motifs were secured they were to select about six flowers and paint them quite large on the page, in one color, arranging them so that there would be an equal distribution. There were to be four groups of flowers each smaller in size than the first group and in a different



These four studies in flower forms were made from slides thrown on the screen by pupils of Miss Franklin



In these four panels are flower paintings in tempera which the students made following the exercises shown above.

color. The fifth color was used to fill in the background with interesting line and tie the design together. Some of each color was used to fill in each flower after the outline was completed.

It was surprising to see how many of the designs

could be carried over into commercial problems such as wall paper, textile designs, quilts and hangings, but most of all the problems enabled every student to express himself and gave him a freedom in creating which has been carried over into drawing and painting.

BUTTONS OF WOOD

By ALBIN CARLSON

Buttons of wood are very easy to make, and are quite attractive too when used on any kind of material. The tools you will need are few in number, namely, a knife, vice, small block plane, coping saw, file, and several small chisels. You will also need several small pieces of wood preferably walnut or maple, but mahogany or gum will do. With these tools and materials on hand you are all ready to start.

There are two types of buttons shown. One type is just a flat piece of wood with a couple of holes drilled through it so that it can be fastened to your material just like a regular button (Figs. 1 to 6). The other type has a little knob on one side of it. This knob has a hole drilled through it, and it is sewn on to your material through this hole (Figs. 7 to 12).

To make the buttons shown in Figs. 2, 4, 5 and 6 you will need a piece of wood at least six inches long, three-quarters of an inch wide, and three-sixteenths of an inch thick. Out of this piece of wood you cut your buttons to the desired length. I would start out with a square button first three-quarters of an inch on a side. A quarter inch square is then sunk in the center to a depth of one-sixteenth of an inch. See Fig. 1. Two holes are then drilled through the button in this quarter inch section. The holes should be one-sixteenth of an inch in diameter, and placed diagonally across from each other. After this has been done all sides of the button should be sanded. The button is now ready for your design. The surface can be chipped like in Fig. 2 or chip carved like in Fig. 3. Fig. 4 has a painted design while Fig. 5 has a carved surface.

Fig. 6 is left plane with just the edges rounded. The center section is not even put in, but just the two holes are drilled. The buttons can be finished any way to suit yourself. Usually staining them is sufficient.

The buttons with the knob on one side are a little harder to make, but as there are no holes in the surface to contend with, more freedom in the design can be used. Out of a piece of wood one-half of an inch thick and of any width you want, cut your button to the desired length. Now cut out your knob by following the steps in Fig. 8. No size for the knob can be given as the sizes of the buttons vary, but a knob a quarter inch square on a three-quarter inch button is about right. The button itself should be about three-sixteenths of an inch thick, which will leave five-sixteenths of an inch for the length of the knob. This can be cut down later. See Fig. 7. Now drill a hole one-sixteenth of an inch in diameter through the knob, and then sand the whole button thoroughly. It is now ready for your design. Figs. 9 and 10 have a carved surface. Fig. 11 is a walnut button with a thin layer of maple glued on top like a piece of veneer. By sanding the edges you will break through the maple and reach the walnut that is underneath. This will give you a two-tone effect. Fig. 12 has an inlaid center which can be of either wood or metal.

It is advisable to use your own design, and keep in mind that you are working in wood. Keep your design suited to the material you are working with. Don't try to make your design too fancy, but keep it simple, and you will be sure to get good results.

For Steps in Making the Various Kinds of Buttons See page 23

MUSICAL TEXTILES

The freedom of the Normal school building is given over to the interests of music students and other music lovers of western New York for the first week of May. While this music festival is in session the children of the training school and normal school students are supposed to attend their regular classes. Crowds surge through the corridors and up and down the stairs. Automobiles come and go; musical instruments of all kinds, great and small, are continually being unloaded and reloaded at some entrance; strains of music float on every breeze, and the habitual quiet of the library where no one is supposed to even whisper more than a word, is invaded by military music or cadences soft and sweet. Groups of visitors gather here and there on the lawn and many striking uniforms add to the festive appearance.

This year as is usual during the festival, the art

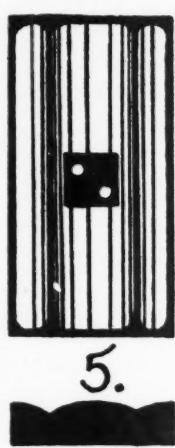
By ALICE OSTRANDER, State Normal School, Fredonia, N. Y. classes as well as the rest of the student body, found it difficult to concentrate on anything but music.

With a ready appreciation of the first law of learning, Miss Dewey suggested that the class observe these music activities and from these observations each member of the class make a motif for a textile design which should express his appreciation of the festival in an artistic way, either real or imaginative. It might be a motif suggested by the automobiles, musical instruments, crowds, uniforms, musical notes of anything which appealed to the student. Thus each member of the class was given an opportunity for free, individual expression in that which most vitally interested him at that particular time.

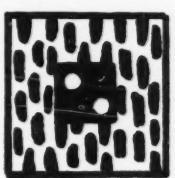
Our next problem was to so arrange these parts of our motifs that they would fill the desired space, have

Continued on page 24

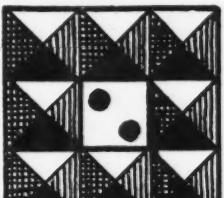
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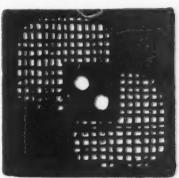
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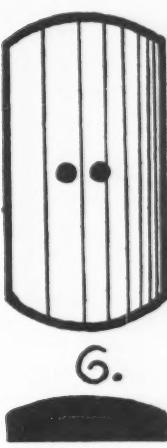
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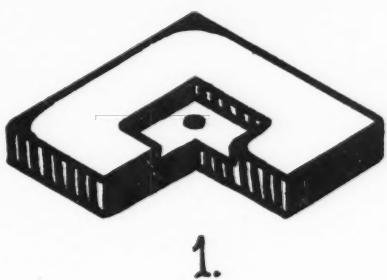
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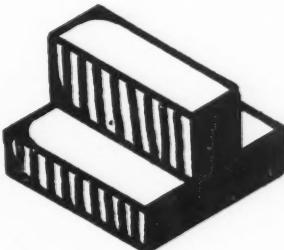
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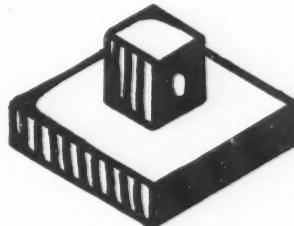
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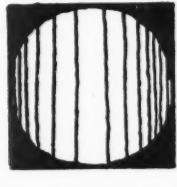


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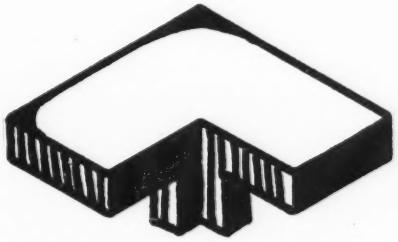
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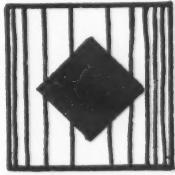
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11.



7.



12.



10.



AND HOW TO MAKE THEM

Contemporary Design

Continued from page 2

CONTEST CLOSES

● The Koh-i-Noor Pencil Company makes the following announcement about the Box Design Contest which was advertised in Design.

"The prize of one hundred dollars (\$100.00) for the best design, offered by the Koh-I-Noor Pencil Company in their Box Design Contest, was awarded to Edmond J. Ryan, Architect, of Chateaugay, N. Y.

Although only one prize was offered, so many excellent designs were entered that the judges are now choosing a second design, for which the same prize, (\$100.00) will be given. The winner of this prize will be announced shortly."

WHISTLER'S MOTHER

● The Museum of Modern Art, 11 West 53d Street, announces that James A. McNeill Whistler's "Portrait of the Artist's Mother" will be shown in the Museum on May 16, 17 and 18. At noon Saturday, May 19, it will sail on the S. S. Paris to its home in the Louvre. The famous painting will arrive from Boston in time for a private showing to members of the Museum on May 15.

The Louvre lent the picture to

the Museum of Modern Art in the fall of 1932 for its Exhibition of American Painting and Sculpture. It was hung in the place of honor in that Exhibition, facing the broad marble staircase on the second floor, and will occupy the same position for the four days of its final showing in this country. More than a hundred thousand people saw the painting in New York a year and a half ago. Since then it has toured the country under the auspices of the Museum of Modern Art and has been seen by more than two million people. Its four-day showing in New York the middle of this month may be the last time it will be seen in this country. It must reach France before June 1 to be included in a celebration marking Whistler's centenary.

The Museum closed Monday, April 30, and did not open again to the public until Wednesday, May 16, when summer hours will be in effect: 10:00 a. m. to 5:00 p. m. weekdays, 2:00 to 5:00 p. m. Sundays. The Summer Exhibition will include the Bliss Collection, which will be shown in its entirety for the first time. In addition, a series of smaller exhibitions will be

shown during the summer. One of these will be the Exhibition of Modern Architecture, which was assembled by the International Congress for Modern Architecture for the Triennial Exposition in Milan last summer.

POTTERY AND FLOWER SHOW

● Pottery and flower-arrangement will be jointly featured in the exhibition arranged by members of the pottery classes of The American Woman's Association on Monday, May 28. The show will be held in the AWA Clubhouse, 353 West 57 Street, from 6 to 10 p. m. The pottery exhibit will include examples of the work of more than 50 members and will present a wide range of pieces—vases, bowls, book-ends, wall pieces, etc. The flower arrangements will be designed to complement the bowls and vases. During the exhibit the best combination of pottery and flower arrangement in the judgment of a jury and the guests attending the exhibit will be awarded a prize. Mrs. Aimee Vorhees, head of the Inwood Potteries, is director of the class and is in charge of general arrangements. Miss Marguerite Hazen, an authority on flower arrangement, will be the speaker of the evening.

MUSICAL TEXTILES

Continued from page 22

balance, rhythm and opposition so that when the motif was repeated in the design they would give a pleasing effect and not carry the eye too far in any one direction. The arrangement must be such that each repeat would be a continuity of the one next to it and produce a unity of the whole.

The size of the repeat is important. It should be of just the right size to be repeated an even number of times in the finished design to obtain the best effect.

In choosing colors for a design care must be taken to select those that produce a pleasing harmony. It is better to use only two or three colors and to tone them down so that there will not be too much vibration. This is done by mixing a small amount of the complement of a color to the color itself. Care should be taken to get the proper amount of light and dark

values so that no part of the design will appear too conspicuous or unbalanced and the unity of the whole will be preserved.

Water colors, crayons or tempera paints may be used. I chose tempera paint for my design as it spreads more easily and would not be so apt to show brush marks.

There is a great deal of value in a problem of this sort. It may be used to awaken interest and to teach the elements of design. It allows for individual expression and development. It encourages initiative and freedom, develops creative ability and aesthetic appreciation and contains a personal appeal.

Such a problem may be used to correlate art with other subjects such as history, nature study, English, geography, literature and many others. It provides opportunity for growth through the exchange of ideas and places emphasis on the students ability to think and organize his experiences.